

Thema Nr. 1**Georg Friedrich Händel (1685 – 1759):**

Fuge A-Dur aus HWV 253 (O come, let us sing unto the lord)

Aufnahme: The Sixteen, Ltg. Harry Christophers

Analysieren Sie das nachstehende Musikstück unter Berücksichtigung [historisch] angemessener Methoden! Nehmen Sie eine knappe werkspezifische Kontextualisierung vor (beispielsweise hinsichtlich der Gattungsgeschichte, der Stellung des gegebenen Musikstücks im Œuvre des Komponisten etc.)!

Gestalten Sie Ihre Analyse in einer angemessenen sprachlichen und äußeren Form (ggf. unter Beifügung erläuternder Notenbeispiele, Tabellen und Analysediagramme)!

Allegro

Ob.

Viol. I

Viol. II

10 Ob.

Viol. I

Viol. II

Bassi

18

Fortsetzung nächste Seite!

26

Musical score for measures 26-33. The score is written for three staves: Treble, Middle, and Bass clefs. The key signature is three sharps (F#, C#, G#). The music features a mix of eighth and sixteenth notes, with some rests and slurs.

34

Musical score for measures 34-41. The score is written for three staves: Treble, Middle, and Bass clefs. The key signature is three sharps (F#, C#, G#). The music continues with eighth and sixteenth notes, including some slurs and rests.

42

Musical score for measures 42-49. The score is written for three staves: Treble, Middle, and Bass clefs. The key signature is three sharps (F#, C#, G#). The music features eighth and sixteenth notes, with some slurs and rests.

50

Musical score for measures 50-57. The score is written for three staves: Treble, Middle, and Bass clefs. The key signature is three sharps (F#, C#, G#). The music continues with eighth and sixteenth notes, including some slurs and rests.

58

Musical score for measures 58-65. The score is written for three staves: Treble, Middle, and Bass clefs. The key signature is three sharps (F#, C#, G#). The music features eighth and sixteenth notes, with some slurs and rests.

66

Musical score for measures 66-73. It consists of four staves: two treble clefs and two bass clefs. The key signature has three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the passage.

74

Musical score for measures 74-81. It consists of three staves: Violin I, Violin II, and Basses. The key signature has three sharps. The Violin I and II parts have a melodic line with slurs and accents. The Basses part provides a rhythmic accompaniment with eighth notes.

82

Musical score for measures 82-89. It consists of four staves: Oboe, Violin I, Violin II, and Basses. The Oboe part is mostly rests. The Violin I and II parts continue their melodic lines. The Basses part continues with eighth-note accompaniment.

90

Musical score for measures 90-97. It consists of four staves: Violin I, Violin II, and Basses. The Violin I and II parts have a melodic line with slurs and accents. The Basses part continues with eighth-note accompaniment.

98

Musical score for measures 98-105. It consists of four staves: Violin I, Violin II, and Basses. The Violin I and II parts have a melodic line with slurs and accents. The Basses part continues with eighth-note accompaniment.

106

Musical score for measures 106-113. The score is written for four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). The music features a variety of note values, including quarter, eighth, and sixteenth notes, with some notes beamed together. There are several slurs and ties throughout the passage.

114

Adagio

Musical score for measures 114-121. The score is written for four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). The tempo marking "Adagio" is placed above the first staff. The music is characterized by a slower pace, with many notes held for longer durations, including half and full notes. There are several slurs and ties throughout the passage.

Thema Nr. 2

Franz Schubert (1797 – 1828): *Ständchen* (Ludwig Rellstab), D 957/4 aus: *Schwanengesang*, Aufnahme: Christoph Pregardien / Andreas Staier

Analysieren Sie das nachstehende Musikstück unter Berücksichtigung [historisch] angemessener Methoden! Nehmen Sie eine knappe werkspezifische Kontextualisierung vor (beispielsweise hinsichtlich der Gattungsgeschichte, der Stellung des gegebenen Musikstücks im Œuvre des Komponisten oder auch des Wort-Ton-Verhältnisses etc.)!

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Ständchen

Leise flehen meine Lieder
Durch die Nacht zu Dir;
In den stillen Hain hernieder,
Liebchen, komm' zu mir!

Flüsternd schlanke Wipfel rauschen
In des Mondes Licht;
Des Verräthers feindlich Lauschen
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?
Ach! sie flehen Dich,
Mit der Töne süßen Klagen
Flehen sie für mich.

Sie verstehn des Busens Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

Laß auch D i r das Herz bewegen,
Liebchen, höre mich!
Bebend harr' ich Dir entgegen!
Komm', beglücke mich!

Gedichtet: vor 1825.

Komponiert: August 1828 (Schwanengesang Nr. 4); D 957/4; G.-A.: IX 148; M.: I 146;
F.: I 135 (144), Nr. 48.

Fortsetzung nächste Seite!

IV. Ständchen

Mäßig

pp

The piano introduction consists of four measures in 3/4 time. The right hand plays a series of chords, while the left hand plays a simple bass line. The first measure is marked 'pp'.

5

Lei - se fle - hen mei - ne Lie - der durch die Nacht zu dir,
Hörst die Nach - ti - gal - len schla - gen? ach, sie fle - hen dich,

staccato

The vocal line starts at measure 5 with a treble clef and a key signature of one flat. It features triplet eighth notes and a fermata. The piano accompaniment continues with a staccato texture.

9

in - den stil - len Hain her - nie - der,
mit der Tö - ne sü - ßen Kla - gen

The vocal line continues at measure 9 with a treble clef and a key signature of one flat. It features triplet eighth notes and a fermata. The piano accompaniment continues with a staccato texture.

13

Lieb - chen, komm zu mir. Flü - sternd schlan - ke
fle - hen sie - für mich. Sie ver - stehn des

The vocal line continues at measure 13 with a treble clef and a key signature of one flat. It features triplet eighth notes and a fermata. The piano accompaniment continues with a staccato texture.

Fortsetzung nächste Seite!

18

Wip - fel rau - schen in - des Mon - des Licht, in - des Mon - des
Bu - sens Seh - nen, ken - nen Lie - bes - schmerz, ken - nen Lie - bes -

pp

22

Licht, des Ver - rä - ters feind - lich Lau - schen fürch - te, Hol - de, nicht,
schmerz, rüh - ren mit den Sil - ber - tö - nen je - des wei - che Herz,

27

fürch - te, Hol - de, nicht.
je - des wei - che

f mf

32 a

pp

Fortsetzung nächste Seite!

28b ^{2.}

Herz. Laß auch dir die Brust be-we - gen, Lieb - chen, hö - re mich!

cresc.

33b

Be - bend harr ich dir entge - gen, komm, be - glü - cke

f f p

38

mich, komm, be - glü - cke mich, be - glü - cke

f 3 decresc.

44

mich.

pp dim.

Thema Nr. 3

Béla Bartók (1891 -1945): *Játék* (Spiel mit zwei Fünffonreihen) aus: Mikrokosmos IV, Nr. 105
Aufnahme: Jenő Jandó

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Fortsetzung nächste Seite!

Playsong

(with two pentatonic scales)

Petit jeu

(avec deux gammes pentatoniques)

Spiel

(mit zwei Fünftonreihen)

105

Allegro, ♩ = 144
sotto *f*

sopra *f*

(sempre simile)

6

Più allegro, ♩ = 152
più f, con brio, marcato

più f, con brio, marcato

13

13

19

19

Fortsetzung nächste Seite!

25

Musical score for measures 25-30. The piece is in A major (three sharps) and 2/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and accents.

31

Musical score for measures 31-35. The right hand continues the melodic line with slurs and accents, and the left hand maintains the accompaniment with slurs and accents.

36

Musical score for measures 36-40. The tempo is marked "Tempo I.". The right hand has slurs and accents, and the left hand has slurs and accents.

41

Musical score for measures 41-45. The tempo markings are "accel." and "poco allarg.". The right hand has slurs and accents, and the left hand has slurs and accents. A dynamic marking of "ff" is present in the right hand. A rehearsal mark "[1 min]" is at the end of the system.